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General

JAPANESE PRINTS:
TRADITIONS IN COSTUME

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December 2, 1967 through March 3, 1968

An exhibition arranged by the Seminar in Museum Practice

THE UNIVERSITY OF MICHIGAN MUSEUM OF ART
Alumni Memorial Hall Ann Arbor

PREFACE

This Exhibition, the sixth of a series organized annually by the Graduate Seminar in Museum Practice (History of Art 607), had as its focus the collections of Japanese prints in The University of Michigan Museum of Art. These are primarily from the collection of the late Dr. and Mrs. Walter R. Parker, with additions acquired in 1960 from Mrs. Harold H. Hall and supplemented by a group of later prints on continuing loan from the collection of Henry N. Shabsin. The particular context in which the prints were selected was determined by the members of the class and is suggested by the title of the exhibition; *Japanese Prints: Traditions in Costume*. More explicit reference is contained in the Introduction which follows.

It should be noted that none of the members of the class at the beginning of the course had any particular expertise in Japanese prints. That such an exhibition, requiring sizable knowledge of Japanese history, symbolism, inscriptions and techniques, could be selected, assembled and edited within a three months span is a considerable tribute to the energy, dedication and initiative of the class as a whole and to its ability to work together effectively. The class also owes a considerable debt, acknowledged in the introduction, to those faculty members and graduate students who patiently and most helpfully filled the vacuum and provided the specialized knowledge required in such an undertaking.

Because of the unusually large size of this year's class, it was necessary to divide the various responsibilities into committee assignments, although each member participated to some degree in the selection of prints and in the installation of the exhibition and assumed responsibility for research on individual prints for this catalogue and for the labels in the exhibition:

Katherine Leonard, Coordinator	Selection Committee
Marilyn Maxwell	
Peter Van Schaick	
Magda Guennewig, Susan Rice, Coordinators	Editorial
Charles T. Moore	
Chandramani Singh	
Elizabeth Wagman	
Rocco Lodise	Design
Marcia C. Cohn, Coordinator	Display
Mardges E. Bacon	
Mary Bennison	
Carol Phillips	
Linda Rosevear	
Joanne Travis	
Hayat Salam	Registrar

CHARLES H. SAWYER

INTRODUCTION

The Japanese wood-block print or *ukiyo-e* originated during the Edo period (1615–1857), a time of peace and prosperity. After a long period of civil war, the Tokugawa Shogunate was established in 1603 at Edo (present-day Tokyo) from which it ruled the country for two and a half centuries. All foreign relations were severed and the country was divided into three hundred feudal territories, each with a local government headed by a daimyo or feudal lord. These daimyo aided by their samurai or warriors, kept the rigidly stratified society under firm control, but were prevented from becoming too powerful themselves. They were forced to maintain elaborate residences in Edo to which they made annual pilgrimages, paying their respects to the Shogun and taking him costly gifts. This extravagance not only served to perpetuate the political status quo, but also encouraged indirectly the flourishing of the arts.

Ukiyo-e is not basically an aristocratic art, although the first artist whose name is associated with the wood-block tradition, Iwasa Matabei, was a daimyo's son. Because they were relatively inexpensive to produce, wood-block prints became popular with the merchants, whose daily lives, entertainment, and festivals they illustrated (Nos. 17, 37). The more traditional subjects of legend, history, and landscape were also represented in this medium; however, *ukiyo-e* masters particularly delighted in designing portraits of actors in popular roles (Nos. 10, 39) and beautiful women (usually geisha). The latter were often used in parodies of literature (No. 34), drama (No. 29), or aristocratic life (No. 24). Artists took care to represent the dress of their subjects accurately and elegantly, for the Japanese appreciate both the beauty of the garment itself and the symbolic significance of the motifs in the textiles, many of which have been adapted to contemporary fashion. Thus these prints are a valuable record of the changing traditions in costumes.

The earliest prints, called *sumi-e,* were struck from a single cherrywood block charged with black ink. The simple, handsome black-and-white designs which resulted were used as book or album illustrations and were sometimes issued singly. Soon these were enlivened by color added by hand, first red *(tan-e)* (No. 5), then orange and green *(beni-e).* Ishikawa

Toyonobu (1711–1785) (Nos. 7, 8) was the first to use blocks to add colors (primarily red and green) to the basic black outlines; this was called *bene-suri-e*. He also experimented with superimposing two colors to create new tones. When fully developed polychrome prints *(nishiki-e)* were first produced by Suzuki Harunobu around 1745 (No. 9) they were likened to silk brocade because of their beautiful colors. The dyes used for these prints had vegetable or mineral bases which have unfortunately faded from their original strong, but harmonious tones. The patterns and colors of the prints reflect changes in weaving and dyeing processes made to meet the increasing demand for more elaborate and ostentatious design in textiles and costumes.

In 1868 the Tokugawa Shogunate collapsed, the Emperor Meiji ascended the throne, and Japan emerged from two and a half centuries of isolation from the outside world. From the Meiji period onward, the West-influenced Japanese traditions of fashion (No. 44), textile design, and *ukiyo-e*. During the second half of the nineteenth century, harsh aniline dyes from Europe came to be used almost exclusively in wood-block printing, and the *ukiyo-e* technique deteriorated.

At the same time, however, Japanese art, introduced to Europe by the London Exhibition of 1862 and the Paris Exposition of 1867, was beginning to influence some Western artists, notably Manet, Degas, and Whistler. This is seen in their paintings and graphic works of the 1860's and 70's, in their use of a non-Western perspective which emphasizes the two-dimensional quality of the picture, a high horizon, flat unmodelled color areas enclosed in a heavy contour line, and also in their interest in capturing the peripheral or unexpected view of a scene (see *Impressionist prints)*. By the 1880's, the impact of the Japanese print was less marked, but still present in the use of asymmetry of form and sinuous line that eventually became a feature of Art Nouveau.

The latest prints displayed here, done at the turn of the century, show the shift, after the start of the Meiji era, from depiction of the pastimes of the middle and lower classes to scenes of the court and nobility. They often use Western perspective as well. Although they are considered to be an unfortunate departure from the traditions of the Japanese woodcut, they do record the events of their times; *ukiyo-e* continued to "reflect the passing world."

ACKNOWLEDGMENTS

The members of the Graduate Seminar in Museum Practice (History of Art 607) of 1967 wish to extend their appreciation to Professor Calvin L. French and to Mr. Takashi Takahashi for their helpful comments on specific prints and their guidance in an area of research which was relatively unfamiliar to most of us. To Mrs. Joseph K. Yamagiwa and to Professor and Mrs. William P. Malm go our thanks for so generously permitting us to display items from their collections as well as for adding to our understanding of the *ukiyo-e* and of Japanese textiles and musical instruments. Katherine Leonard and Kristin Helmer also lent items from their personal collections to our exhibition.

Finally, we acknowledge with gratitude the assistance, advice and encouragement of the staff of the University of Michigan Museum of Art, particularly of Professor Charles H. Sawyer. The opportunity to present this exhibition has both added to our knowledge of Japanese art and given us valuable experience in museum methods.

CATALOGUE

PRINTS

1 STANDING COURTESAN, REPRESENTING THE MONTH OF JUNE

Kaigetsudō Dohan (Norishige) active c. 1714

Black and white woodcut
25 x 12 inches
Publisher: Iga-ya, Motohama-chō
Bequest of Margaret Watson Parker Acc. No. 1955/1.128

A famous geisha *(oiran)*, pausing as she walks, turns to look behind her, her right sleeve raised to her chin in feigned modesty and her left hand holding up the front of her long robes. This is one of a series of prints symbolizing the seasons according to the floral calendar of Japan. Flowers and other motifs are figured on the woman's robes. They indicate the month of June: small gentian leaves and flowers freely drawn on a white ground, and on a black ground circular medallions containing iris (see cover illustration).

2 A YOUNG WOMAN TEACHING A BOY TO READ

Nishikawa Sukenobu 1674–1754

Black and white woodcut
10½ x 14⅛ inches
Bequest of Margaret Watson Parker Acc. No. 1948/1.199

The print is from a series representing daily occupations in the life of Japanese women; here a young woman tutors a child. While the woman's kimono, tied by a black obi, is decorated with a formal geometric and stylized vegetal design based on the Tokugawa family crest, a lotus, the boy is appropriately dressed in a garment covered with good luck symbols: toys, hats, rhinoceros horns, and flaming pearls. Nishikawa Sukenobu was renowned for his kimono designs as well as for his *ukiyo-e* prints. His skill was so great that he was hired to do patterns for the great dyers of Kyoto, the center of the Japanese textile industry.

3 THREE FIGURES FOLDING ORIGAMI

Nishikawa Sukenobu

Black and white woodcut
10⅛ x 13¾ inches
Purchase Acc. No. 1960/1.160

Three women are represented in one of their pastimes, folding *origami* (the Japanese art of paper folding). The relaxed gay atmosphere is expressed in the patterns of the women's kimono: the woman who is folding the paper is dressed in a garment adorned with cherry blossoms, symbols of spring, while the design of plum blossoms and pine needles on the kimono of the lady pointing to the paper figures reflects the New Year's holiday season. Stylized bamboo on the dress of the third lady completes the New Year's symbolism of plum, pine, and bamboo—"the three good friends of man".

4 A SCENE FROM THE KIRI CHAPTER OF "THE TALE OF GENJI"

Okumura Masanobu 1686–1764

Black and white woodcut
9¾ x 13⅝ inches
Bequest of Margaret Watson Parker Acc. No. 1948/1.198

The Kiri Chapter or Kiritsubo is the first chapter in "The Tale of Genji," a famous Japanese romance written by Lady Murasaki in the eleventh century. This print alludes to the Kiritsubo story which relates how the emperor, after spending a sleepless night pining for his lost love, receives news of his son, Prince Genji, from the quiver-bearer's daughter. In this print, however, we see the "emperor" awaiting a courtesan. The courtesan's costume is boldly decorated with a butterfly pattern. Her hand-maid appropriately wears a plainer robe, for she must complement her mistress and not outshine her. The reclining "emperor" is dressed in a more usual kimono.

5 A COURTESAN SEATED ON A VERANDA PLAYING A SHAMISEN

Omari Yoshikoyo active 1703–1716

Black and white woodcut, handcolored
13⅜ x 9⅝ inches
Purchase Acc. No. 1960/1.140

The courtesan is seated facing left on a wooden veranda. Her head is tilted forward and her right hand is strumming the strings of a

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shamisen, a banjo-like Japanese stringed instrument with a plectrum. The woman's bold gaudy robe is decorated with fan-shaped panels containing stylized vegetal elements and circular panels with motifs based on *mon*, Japanese family crests. The print is handcolored with swiftly applied strokes of bright orange pigment for accents.

6 THE ACTOR ICHIKAWA MONNOSUKE I AS A YOUNG MAN WITH A PERFORMING MONKEY

Torii Kiyonobu I 1664–1729

Handcolored woodcut: gold and tan with black lines
13¾ x 6⅞ inches
Bequest of Margaret Watson Parker Acc. No. 1948/1.163

A young man is glancing at a monkey sitting on his shoulder. The two may be performing the dance called *Saru Mawashi* (monkey turning) seen at New Year's. As the motifs on actors' robes often refer to their roles, this actor's kimono is appropriately decorated with plum blossoms denoting the New Year. The actor can be identified by the conspicuous circular design on his sleeve. These large geometric patterns *(daimon)* found on actors' shoulders and sleeves represent the family or clan name of the actors themselves.

7 HANGING POEMS IN TREES DURING THE CHERRY BLOSSOM SEASON

Ishikawa Toyonobu 1711–1785

Handcolored woodcut: gold, tan, light brown
19¾ x 9 inches
Publisher: Urokogata-ya
Bequest of Margaret Watson Parker Acc. No. 1955/1.130

This is an illustration of an old Japanese tradition: a woman is hanging poems in the trees during the cherry blossom season. The division of her kimono into different pattern-areas probably derives from the patched robes of Buddhist priests. It was worn by all classes from the Momoyama through the early Edo period (1573–c. 1700). Large checks were popularized by the actor Sadokawa Ichimatsu whose name was given to the pattern. The treatment of the textile illustrated here is rather unusual: drapery folds are superimposed upon flat patterns.

8 READING A LETTER

Ishikawa Toyonobu

Handcolored woodcut: gold, tan, red
19¾ x 8⅞ inches
Publisher: Urogata-ya
Bequest of Margaret Watson Parker Acc. No. 1955/1.129

A courtesan is standing in front of a recess *(tokonoma)* containing a hanging scroll *(kakemono)* and a flower arrangement *(ikebana)*. She is reading a love letter. Her pose as well as the landscape scene, the cloud motifs on the frame of the *kakemono*, and the bell pattern on the wall suggest Chinese influence. The kimono worn by the courtesan shows different pattern areas and is treated in the same manner as in print No. 7.

9 SHIRAI GOMPACHI DISGUISED AS A BEGGAR

Suzuki Harunobu 1725–1770

Color woodcut
Pillar print: 26⅝ x 4¾ inches
Purchase Acc. No. 1960/1.139

Shirai Gompachi, a celebrated character of the Edo period, is visiting his love Komurasaki disguised as a *komusō* (a mendicant priest-warrior). He holds a basket hat in his right hand, a bamboo flute in his left. The basket hat when worn covers the entire head and is loosely woven in front for better vision. He is wearing a tan kimono with lilac and red lining. His obi has pink-red flowers connected by a fret pattern. His hat is gold and he wears a black shawl.

10 YAMASHITA KINSAKU II IN A FEMALE ROLE

Katsukawa Shunshō 1726–1798

Color woodcut: light blue, peach, tan, yellow-green
11⅝₁₆ x 5⅞₁₆ inches
Purchase Acc. No. 1960/1.155

A female figure with a scarf in her mouth is standing in front of a screen decorated with a white and black bamboo painting. The figure is that of an actor portraying a woman; as in the Elizabethan

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theatre, men played female roles. Having been required by government decree to shave their foreheads to make them less appealing to their admirers (the effect, however, was the opposite) they covered their heads with a piece of purple cloth when portraying a woman, as can be seen in this print. The butterfly design on the kimono and especially the cloth held in her teeth denote madness; this might be from the Kabuki play *Kuzunoba* in which a woman was bewitched by a fox.

11 THE ACTOR ICHIKAWA BENZŌ IN THE ROLE OF SHIBARAKU

Torii Kiyotsune 1735–1785

Color woodcut: green and gold with black
11 7/16 x 5¼ inches
Bequest of Margaret Watson Parker Acc. No. 1948/1.164

The actor Ichikawa Benzō with fan and sword is standing against a balustrade. The lettering on the awning indicates the name of a restaurant. The actor is portraying the role of Shibaraku. The *mon* on his right sleeve indicates that he is of the Ichikawa Danjuro clan. The chrysanthemums on his kimono are symbols of fall.

12 A WOMAN UNDER WIND-BLOWN WISTERIA

Torii Kiyonaga 1752–1815

Color woodcut: pink, pale blue, purple and mustard, all faded
28½ x 4⅝ inches
Purchase Acc. No. 1960/1.142

A young woman with her figure bent in a pronounced "S"-curve turns her face away from the wind. Her head and shoulders are protected by a black cowl and her right hand grips the front edge of her wind-blown robes. Some trailing branches of wisteria blossoms and leaves above her head are also swept by the wind. A few blades of river grass on the left suggest the bank of a river and the scallop-edged blank area at the top is a stylized band of cloud or mist.

13 GIRL IN WINDOW LOOKING DOWN ON A YOUNG MAN

Torii Kiyonaga

Color woodcut: gold, tan, red (faded), grey
Pillar print: 27 x 4⅝ inches
Purchase Acc. No. 1960/1.144

A young woman, seated on a balustraded second story veranda covers her mouth with the sleeve of her kimono in a coy gesture and looks down on a young man who is playing football. He has just kicked an hourglass-shaped ball which appears in a foreshortened end-view obliquely above his head. The young woman's kimono is decorated with white chrysanthemums around the lower edges. This may be from the Kabuki play *Chuke*.

14 TWO ACTORS, ONE COSTUMED AS A WOMAN

Utagawa Toyokuni 1769–1825

Color woodcut: black, tan, orange, and red predominate
15 x 10⅛ inches
Purchase Acc. No. 1960/1.165

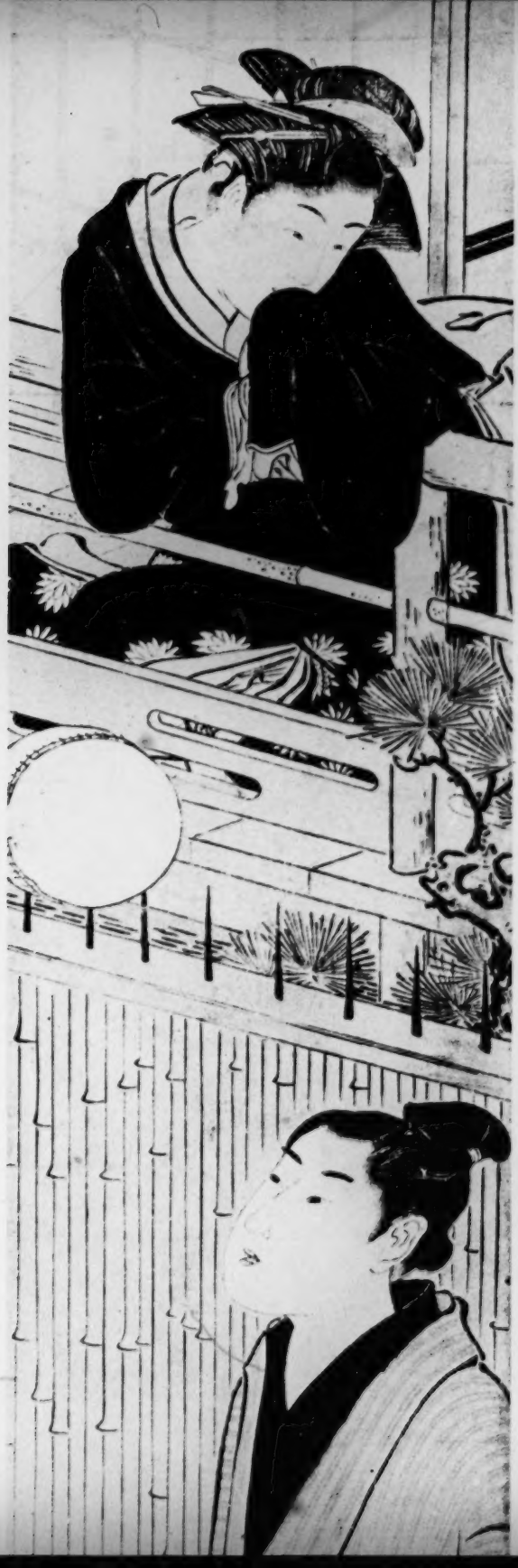
The actor on the right is identified as Sawamura Sōjūrō. The other, costumed as a women, is Kikunojō, which means chrysanthemum; chrysanthemums are found on the border of Kikunojō's tan kimono. In the upper left of the print is a book containing part of the script from the *Jōruri* (puppet) play, indicating the scene which is being enacted.

15 PORTRAIT OF THE ACTOR ONOUE MATSUNOSUKE

Utagawa Toyokuni

Color woodcut: orange, yellow, green, black, tan
10⅜ x 15¼ inches
Gift of Mr. Jean Paul Slusser Acc. No. 1950/1.208

The actor stands in a dramatic pose typical of Toyokuni's figures. The haystacks on the left and the chrysanthemum pattern on his kimono indicate that the season is fall.



16 PORTRAIT OF ONOUE EIZABURŌ AND THE CHILD NAKAMURA UTAEMON PLAYING THE ROLES OF JŪTARŌ AND SUITAICHI

Utagawa Toyokuni

Color woodcut: green, yellow, black and tan predominate
9⅝ x 14⅝₁₆ inches
Gift of Mr. Ishinosuke Mizutani Acc. No. 1967/2.4

Kabuki actors wear no masks; therefore they paint their faces with red lines, such as those found here. Both the outer and under parts of the actor's robe are of Chinese design; the flowers on the under-garment are peonies. He wears two swords, signifying that he plays the role of a samurai. The child's red kimono is patterned with plum blossoms.

17 RECOVERING A SHUTTLECOCK; A NEW YEAR'S SCENE

Utagawa Toyokuni

Color woodcut
Pillar print: 26⁷⁄₁₆ x 4½ inches
Bequest of Margaret Watson Parker Acc. No. 1948/1.174

The girl is dressed in a purple kimono (faded to grey), lined with pink-orange which has a scattered pattern of plum blossoms. Lifted on a young man's shoulders, she is knocking down with a battledore a shuttlecock lodged in the pine and bamboo New Year's decoration. The pine is symbolic of love as well as of the New Year. The man is dressed in a grey kimono with a tied-and-dyed design *(shibori)* and a blue-green (faded) lining. His narrow sash is of the same pink-orange as the girl's obi.

18 FUJI BITAI HANO NO GYŌRETSU

Utagawa Toyokuni

Color woodcut: the background is green and yellow; pink, purple and blue (faded) predominate in the kimono.
A five sheet series; each sheet 15¼ x 10 ¼ inches
Publisher: Yamakjū
Purchase Acc. No. 1938/1.4-8

Girls imitate the procession of a daimyo going to pay his regards to the Shogun; Mount Fuji is seen in the background. On the roof of

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the palanquin and on the red coffers carried by the girls in the last scene are Chinese characters *(kotobuki)* meaning happiness. The tortoise shell held by an attendant in the second panel from the right symbolizes immortality. The hair styles of the girls accent their high, "Fuji-shaped" foreheads which were much admired.

19 THE MAIN STREET OF YOSHIWARA IN CHERRY BLOSSOM TIME

Utagawa Toyokuni

Color woodcut: yellow, grey, and shades of green with touches of pink
Four sheets of a five sheet series (first sheet missing);
Each sheet 14 x 10 inches
Publisher: Izumiya Ichibei
Bequest of Margaret Watson Parker Acc. No. 1948/1.176-179

A street scene in the main geisha district of Edo during spring; courtesans stroll with their companions and attendants *(Kamuro)*. The latter wear costumes similar in pattern and design to those of their mistresses. On the right a porter wearing leggings, his kimono tied up, carries food for the house of Kazusaya, as the name on the box indicates.

The elaborate obi of the *oiran* in the center (second sheet) has a crane design, a symbol of longevity; the *oiran* on the extreme right has a carriage motif on her kimono and a pattern created by the tie-and-dye technique *(shibori)* on her under-kimono.

20 ACTOR IN GUISE OF SEVEN ROLES FROM "CHUSHINGURA"

Kosotei Toyokuni (II) (Utagawa Toyoshige) 1777–1835

Color woodcut: blue, green, pink, tan, black
15 5/16 x 10 9/16 inches
Henry N. Shabsin Loan Collection

The play "Chushingura" or "The Forty-Seven Loyal Ronin" ("masterless samurai") is extremely popular in Kabuki theatre. It concerns Moronao, the governor of Kamakura, who falls in love with Lady Kaoyo, the wife of his deputy Hangan. The latter retaliates by wounding Moronao on the forehead; for this the Shogun forces him to commit suicide. His forty-seven loyal samurai unite to avenge his death by killing Moronao; this accomplished, they also commit suicide.

In this print, the vicious looking man who peers over from the back is possibly the villain Moronao; the gentle man in the center is probably Yuranosuke, the leader of the forty-seven; the woman on the lower right is certainly Lady Kaoyo.

21 FIVE KABUKI MUSICIANS

Utagawa Kunisada (Toyokuni II) 1786–1864

Color woodcut: orange, yellow, blue, green, brown, black
Five prints mounted together: total size 15⅝ x 61¼ inches
Henry N. Shabsin Loan Collection

Utagawa Kunisada was the chief pupil of Utagawa Toyokuni; after 1844 he signed Toyokuni II, ignoring the prior claim of Gosotei Toyokuni (Utagawa Toyoshige), the adopted son of Toyokuni I.

Five chief Kabuki actors, four of whom hold musical instruments, are portrayed. The inscriptions indicate their stage names to be as follows, from right to left:

1) Kakitsu
2) Hikosaburō
3) Gonjurō
4) Tanosuke
5) Mitsugorō

Their instruments, all standard in Kabuki theatre, are (right to left):

1) Bamboo flute
2) *Ko-Tsuzumi*
3) *O-Tsuzumi*
4) *Hayashi*

Presumably the central figure, who holds no instrument, accompanies the musicians with chanting.

22 GENJI GOSHU YOJŌ: "EVOKING THE MOOD OF THE GENJI"

Utagawa Kunisada (Toyokuni II)

Color woodcut: the colors are bright, including greens, browns, blues, red, yellow, and orange in addition to black
14½ x 10 inches
Henry N. Shabsin Loan Collection

A kneeling geisha holds an example of *origami*. The graceful curves formed by the stylized stem and flower design on her kimono are similar to those found later in the Art Nouveau movement in the West.

23 THE ACTOR DANJURŌ VI, MEDITATING BY A WATERFALL

Utagawa Kunimasa 1722–1810

Color woodcut: green, orange, yellow, brown, black
13⅜₁₆ x 9⅛ inches
Purchase Acc. No. 1960/1.146

The Danjurō family (identified by their *daimon* of three concentric squares) was the longest line of Kabuki actors (1660–1903).

Danjuro VI inherited the line at fourteen years of age and died at twenty-one.

This is possibly a memorial portrait of this great actor, representing him in a role which made him famous on the stage. The inscription, from a Chinese proverb, reads: "My life has limits, cannot endure forever; I must, then, persevere."

24 FŪRYŪ YOSHINO GYŌKŌ: "IMPERIAL VISIT TO YOSHINO"

Kikugawa Eizan active 1800–1829

Color woodcut
Triptych: total size 15 x 29¼ inches
Publisher: Shōeidō
Bequest of Margaret Watson Parker Acc. No. 1948/1.195-197

A procession of women imitate an Imperial visit to Yoshino, a mountain in Japan famous for cherry blossoms in spring. A girl in the center carries a crown; the rose and green kimono are decorated with plum blossoms, chrysanthemums, and river and fishing net motifs.

The elegant closed carriage seen in the background is of a type frequently embroidered on kimono in the Edo period, for it was reminiscent of the one in which Prince Genji might have visited his loves.

25 ARASHIYAMA SAKURA: "THE CHERRY BLOSSOMS OF MOUNT ARASHI"

Kikugawa Eizan

Color woodcut: black, green, buff, mustard yellow
14¼ x 9¾ inches
Publisher: Kawaguchiya Uhei
Collection of the College of Architecture and Design, University of Michigan

In the foreground, two peasant women carry bundles of faggots on their heads; cherry trees are in bloom on the opposite side of the Hozu River. The women wear straw sandals, cotton leggings, and arm guards; one woman protects her kimono by tucking it up under a belt. The costumes are typical of the area near Kyoto; the schematic floral designs, dots, and plaid patterns are done in the stencil technique initiated in the Bunka and Bunsei eras (1804–1829) for dyeing everyday clothing.

26 GEISHA IN STRIPED KIMONO

Kikugawa Eizan

Color woodcut
13⅝ x 9⅛ inches
Publisher: Sen-Ichi (Idzumi-ya Ichi-bei)
Henry N. Shabsin Loan Collection

The geisha holds a child in her arms; her kimono of green, blue, and black stripes was fashionable during the late Edo period. A large open fan appears near the upper left corner; its inscription refers to "The Tale of Genji".

27 OIRAN FROM THE OKAMOTOYA TEAHOUSE WITH HER KAMURO

Kikugawa Eizan

Color woodcut: greens, pink, yellow, purple, and black
15¼ x 10⅜ inches
Publisher: Wakasa-ya Yoichi
Henry N. Shabsin Loan Collection

A turtle motif, signifying longevity, appears on the kimono of both the geisha and her attendant.

28 GIRL ARRANGING A MAN'S HAIR

Ichirakutei Eisui active 1800–1810

Color woodcut: red, blue (faded), yellow, black
13¼ x 8¾ inches
Publisher: Maruya Buremon
Purchase Acc. No. 1960/1.137

This is one of a series of "Beautiful Women Compared to the Drama." The simplicity of the young woman's costume may reflect the stern sumptuary laws of the Kansei Era (1789–1801) which forbade the wearing of brocade or any embroidered silk except by women of the highest rank. The pattern of small stripes in her kimono was made popular early in the eighteenth century by Kaoru, a famous beauty of the

浮谷浄瑠璃鏡
一未亭
栄水画

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Shimabara district of Kyoto, who took the idea from the striped pongee costume of a servant girl. The red lining of her under-kimono reflects the tendency to lavish attention on the inner garments at times when the law required an austere exterior.

29 IMITATION OF THE THEATRE IN THE GREEN HOUSES

Kitagawa Utamaro 1753–1806

Color woodcut: grey, gold, black, green
Three sheets of a ten sheet composition; each sheet 14 9/16 x 9 7/8 inches
Bequest of Margaret Watson Parker Acc. No. 1948/1.85-87

Geisha of the Matsubaya tea house imitate a scene from "Sukeroku Yukari no Edo-Zakura," in which Sukeroku, a chivalrous commoner *(otokodate)* comes to see his beloved courtesan Agemaki. He is represented by a marionette and identified by his umbrella, his sword (the *otokodate* had learned swordsmanship to defend the common people against the arrogant and degenerate samurai), his flute as an indication of his sensitivity to the arts, and his *mon*. Agemaki can be recognized by the elegance of her dress, her five layered *yuzen-dyed* kimono, dragon obi, and elaborate hair ornament. *Yuzen-dyeing,* a silk screen process, was introduced to satisfy the demand of the merchant class for ostentatious textile design.

30 IN FRONT OF THE MATSUBAYA TEA SHOP

Kitagawa Utamaro

Color woodcut: black, gold, salmon, gray
Pillar print; 23 5/8 x 4 5/16 inches
Purchase Acc. No. 1938.9

An *oiran* of the Matsubaya tea house is shown with her attendant. The great size and rich dragon motif of her obi suggest the *oiran's* importance, as do her hair ornaments and many-layered kimono. The outer kimono is worn casually; its motifs are good luck symbols taken from the Chinese. The peony in the attendant's hair symbolizes spring and feminine beauty. The restraint in use of pattern and color reflects the austerities imposed by the sumptuary laws of the Kansei period (1789–1801).

31 JOSHOKU KAIKO TEWAZA KUSA: "SILK-WORM CULTURE: HANDIWORK OF WOMEN" #12 A WOMAN WEAVING AT A LOOM

Kitagawa Utamaro

Color woodcut: black, gray, salmon, pale and dark blue
15 x 10 3/16 inches
Publisher: Tsuruya
Gift of Mr. Jean Paul Slusser — Acc. No. 1950/1.207

This is the twelfth and last in a series of prints intended as illustrations to a book on women's work in the cultivation of silkworms. The print shows a woman at a loom with three others assisting and looking on. They wear Utamaro's refined version of a typical "working class" costume—a kimono loose at the neck, revealing the breast, a red protective apron and the red cord used to bind back the long sleeves. The dull blue color of the kimono is known as *asagi*.

32 ONKYOKU KOI NO MISAO: "SONGS OF FIDELITY IN LOVE"

Kitagawa Utamaro

Color woodcut: gray, blue, black, salmon
14 5/8 x 10 1/8 inches
Henry N. Shabsin Loan Collection

The scene depicted is from a *Bunraku* or puppet play. The puppets represent the lovers Umegawa and Chūbei (from a play by Chikamatsu) attempting to escape from the enemies intent on separating them. They eventually chose to commit suicide together rather than be parted. As a consequence of this play, two people under an umbrella came to stand for lovers in general.

33 LADY RECEIVING A LOVE LETTER

Kitagawa Utamaro

Color woodcut
15 1/2 x 10 3/4 inches
Publisher: Eijudō (of Edo)
Bequest of Margaret Watson Parker — Acc. No. 1948/1.183

This print belongs to a series known as "Brother Pictures," in which scenes from a play are compared to various incidents in everyday life. Here, the scene parodied is given an insert in the top corner

女織雲手業草
十二ノ内
喜多川歌麿筆

together with the title of the play ("Chushingura") and the number of the act (second) on a narrow label. The scene illustrated is that of a young man delivering a love-letter in a letter box to a girl kneeling near the entrance of a house. The girl's mother stands near by. This is compared to a love scene between Rikiya and Konami from the second act of "Chushingura" (shown in the insert). Probably the reason why Utamaro did more "Brother Pictures" than any other artist was his aversion to using the theatre as a subject, coupled with an attempt to compromise with the popular taste. This particular print may not be by Utamaro at all but a copy from the Meiji Period. The scumbling technique in the background was not employed during Utamaro's time.

34 WAKA-NA: "TENDER YOUNG LEAVES"

Hosoda Eishi 1756–1829

Color woodcut: black green gold, salmon, brown, pink, tan
Triptych; each sheet 14⅛ x 9⅞ inches
Publisher: Senichi Nan; Kwame Seal (perfect)
Bequest of Margaret Watson Parker Acc. No. 1948/1.190-192

Artists frequently depicted geisha acting out a popular play or a familiar episode, thus satisfying the demand both for theatrical prints and for pictures of beautiful women. Here, *oiran* and their attendants represent a scene from the Waka-na ("Tender Young Leaves") Chapter in the "Tale of Genji." Kashiwaga, while playing football, catches a forbidden glimpse of Princess Nyosan when a playful cat disturbs the protective curtains. In this print the meeting is more overt, although the cat and the football are symbolically included. The "princess" (of the courtesans) is indicated by the plum blossoms on her robe.

35 HI-INAGATA WAKABA NO HATSU MOYŌ: "FASHION PLATES; NEW DESIGNS FRESH AS YOUNG LEAVES"

Isoda Koryūsai active 1760–1780

Color woodcut: green, gold, salmon, orange
14⅜ x 10½ inches
Publisher: Eijudo
Purchase Acc. No. 1960/1.455

Koryūsai's prints are vibrant in color, frequently combining an orange-red with a black, olive or yellow foil. He emphasizes the figure and dispenses with background. This example is from a series of fashion prints featuring the most popular geisha of the Yoshiwara (usually shown

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丁子屋内
武江梁川狐仙士
湖龍斎画

with two attendants). Plum blossom and pine bough motifs are used. The layers of under-kimono display stencil *yuzen-dyeing*, which became popular as an inexpensive means of avoiding the sumptuary laws forbidding the use of silk brocade.

36 A COURTESAN OF THE CHOJIYA TEA HOUSE AND HER ATTENDANTS

Isoda Koryūsai

Color woodcut
Pillar print: 27 x 5¼ inches
Bequest of Margaret Watson Parker — Acc. No. 1948/1.167

A famous courtesan from the Chojiya tea house is dressed in a wine-red kimono, with lilac lining and flaming orange obi. The color and abstract pattern of the obi are picked up in her elaborate comb. The girl attendant is dressed in a white and lilac kimono decorated with bamboo-sprays. The courtesan's hair style is particularly modish and her pose is very stylized.

37 COURTESAN PREPARING FOR A NEW YEAR'S CELEBRATION

Katsushika Hokusai 1760–1849

Color woodcut
Three sheets of a five sheet series; each sheet 14¼ x 9⅝ inches
Purchase — Acc. No. 1938.1-3

The three panels shown are part of a five sheet print showing courtesans preparing for a New Year's celebration. The women polishing black trays and the preparations of offerings of rice and sake indicate that it is a festival; the New Year's season is indicated by the stylized Chinese-Japanese character for good fortune *(yorokobu)* as well as by the pine and bamboo decorations on the costumes.

38 THE ACTOR MATSOMOTO KOSHIRO II

Katsukawa Shunei 1768–1819

Color woodcut: pale gold, dark brown, black
12¼ x 5⅝ inches
Purchase — Acc. No. 1960/1.157

The artist is noted for pronounced facial exaggeration in his actor portraits, adding to their force and individuality. His work is very difficult to date and does not fit well into any category.

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39 PORTRAIT OF AN ACTOR

Katsukawa Shunei

Color woodcut: salmon, pale green, black, gray ground
9⅜ x 14½ inches
Publisher: Iwato-Ya
Purchase Acc. No. 1960/1.159

Shunei is most noted for his prints of actors and wrestlers. There is in the Ledoux Collection a full length portrait by Shunei of the actor Arashi Otohau II as Kono Moronao, the villain of "Chushingura." The similarity of this particular print to the Shunei Actor Portrait in the Museum Collection indicates that the latter may belong to Shunei's series of "Chushingura" prints taken from a performance of the play given at the Morita-za in March of 1788. The prints in this series were also signed "Shunei Ga", and the publisher was Iwato-ya.

40 MARKET SCENE

Ichiesai Yoshitsuya active 1848–1853

Color woodcut: black with red, green and tan
14⅛ x 29 inches
Publisher: Ebiga
Henry N. Shabsin Loan Collection

In the background a night-view of the year-end market *Toshi-No-Ichi* is depicted. In the foreground stand three *otokodate,* popular figures in the Kabuki drama who were noted for their gaudy kimono. The *otokodate* represented in this print have their heads partially shaved and covered with green silk which indicates that they are actors. The towel around the head of the right-hand character indicates his working-class origin.

41 PORTRAIT OF AN ACTOR

Kunichika 1835–1905

Color woodcut: blue, scarlet, green border, white, black, yellow
14½ x 9⅞ inches
Henry N. Shabsin Loan Collection

Kunichika was a pupil of Toyokuni III and of Chikanobu. This print is most notable for the use of aniline dyes.

42 NEW YEAR'S SCENE

Kunichika

Color woodcut: blue, purple, black, green, red
Two sheets mounted together; 14½ x 9¾ inches
Henry N. Shabsin Loan Collection

A popular song including the names of Kabuki actors is illustrated by two figures. The kimono of the man reading a song-book is decorated with Japanese chess pieces inscribed with the names of actors. The three plants shown on the kimono of the woman—plum, pine, and bamboo—indicate New Year's, as does the emblem in the upper right corner.

43 WOMEN ON PORCH IN WESTERN DRESS

Yōshū Chikanobu active c. 1902

Color woodcut: blue, red, green, purple, mustard
14⅜ x 28¼ inches
Henry N. Shabsin Loan Collection

Women promenade on a porch of the Imperial palace watching a rainbow over a mountainous landscape. A man in military attire is relaxing in the background. Their European costumes indicate that they are entertaining foreign visitors. During the Meiji period (1868–1912) western modes and manners prevailed, particularly during ceremonial occasions.

貴女裁縫之圖

44 NOBLE WOMEN SEWING

Ginko (attr. to)

Color woodcut: brown, orange, olive and lime green, gold, blue, pink, tan
14¼ x 28¼ inches
Henry N. Shabsin Loan Collection

When western costume became popular in Japan, Japanese craftsmen were forced to learn European methods of weaving and sewing in order to compete with western manufacturers. In 1876 Japanese artisans were sent to France for instruction. The dresses worn by the women in the print were fashionable in Europe during the last quarter of the nineteenth century.

45 A COURT SCENE

Unknown

Color woodcut: red, gold, blue, green, mustard
14⅜ x 28⅜ inches
Henry N. Shabsin Loan Collection

Several nurses and attendants are presenting the Emperor's child to the Imperial couple. The court ladies are wearing *hakama* (red skirts). The Emperor and Empress, whose garments show the western influence in fashion after the second half of the nineteenth century, are sitting in a large room decorated with various screens and carpets in garish colors.

IMPRESSIONIST PRINTS

1 AU LOUVRE: LA PEINTURE

Edgar Degas

French 1834–1912

Undated
Etching and aquatint (from the cancelled plate)
Lent by Miss Helen B. Hall

2 AU LOUVRE: MUSÉE DES ANTIQUES

Edgar Degas

Undated
Etching, drypoint, aquatint (from the cancelled plate)
Gift of Dr. and Mrs. Edgar A. Kahn Acc. No. 1960/1.108

The two etchings of Mary Cassatt visiting the galleries of the Louvre are part of a series probably done between 1877 and 1881. The pictures reflect an interest in depicting scenes from unusual or unexpected angles, an approach characteristic of Japanese art. The stress on two-dimensional design patterns and the integration of background as a compositional element is also similar to the style of the Japanese woodcut (see No. 37). Degas' innovations were the result of independent experiment. It is clear, however, that he was well acquainted with Japanese art and was inspired by it.

ART NOUVEAU VASE

TRE-FOIL VASE

Emile Gallé

French 1846–1904
c. 1890–95
Amethyst glass with colored glass inlay and gilt c. 1890–95
5¼ x 5⁹⁄₁₆ inches
Bequest of Margaret Watson Parker Acc. No. 1955/1.156

Three inscriptions circumscribe the vase: "Bon An, Bon Jour, Bonheur." It is signed with an inscription on the base: "Je fabrique en secret des bonheurs/ Emile Gallé fec!/ Nancy".

The curvilinear stem and flower motif on the sides of this Art Nouveau vase are related to the stylized design on the kimono of the geisha in print No. 22.

TEXTILES

A OBI

The obi (sash) evolved from a soft, loose tie into the wide and stiff brocade sash worn today. In Edo it became fashionable for courtesans and older women to tie their obi in front, the courtesans wearing the largest and most richly patterned ones. The modern obi displayed incorporate some of the same designs which were popular in Edo.

1. Checked obi: Gold and silver on black. The checked obi was first stylish in the Genroku era (1688–1704) and eventually became known as *Ichimatsu* after the handsome young actor who wore it.
2. Lent by Mrs. Joseph K. Yamagiwa

   Obi: Gold and silver wheels on dark blue. The wheel design is reminiscent of courtly outings.
   Lent by Mrs. Joseph K. Yamagiwa

3. Obi: Ten colors; about twenty motifs grouped on white silk. Here are found many symbols of good fortune, such as the crane, the pine, fans, tortoise shells, seasonal flowers, and various Chinese motifs. A carriage is also represented.
   Lent by Mrs. Joseph K. Yamagiwa

4. Obi: Black, gold, and white motif and red. Red is considered a color for rejoicing, and the geometric patterns of this obi, appropriate to a festival season, suggest the *daimon* (large crests) of Kabuki actors, reminding one of the time when they were the heroes of the day.
   Lent by Mrs. Joseph K. Yamagiwa

B HAORI

Haori (man's jacket): Brown and black silk with woven silk lining which has a dragon motif in two shades of gold, three shades of grey, and green.

The somber colors of this jacket reflect the reaction to periodic sumptuary laws imposed by the Shogun (See No. 28).
Lent by Mrs. Joseph K. Yamagiwa

HAIR ORNAMENTS

Fashions in hair-dressing evolved from a narrow style—flat on top with a stiffened loop curving out from the back of the neck—to wide and high puffs stuck through with combs, hairpins, and ornamental bars (*Kansashi* bars). Women who were not married had more than one puff. A silken scarf held the puffs and added color, but few ornaments were worn except by courtesans. Only upper class courtesans wore large hairpins.

1. Small tortoise shell comb with fine gold formal designs.
   Lent by Mrs. William P. Malm

2. Small gilt lacquer comb with a carved motif of maple leaves.
   Lent by Mrs. William P. Malm

3. Black lacquer comb and *Kansashi* bar with red *nanten* berries (symbolic of conjugal fidelity) in relief and inlaid mother-of-pearl leaves and flowers.
   Lent by Mrs. William P. Malm

4. *Kansashi* bar of tortoise shell with inlaid *nanten* berries and leaves.
   Lent by Mrs. William P. Malm

5. Tortoise shell comb with inlaid mother-of-pearl and gilt. Motifs found on it include the crane, the arrow (a New Year's good luck symbol), pine, plum, and double cherry blossoms.
   Lent by Miss Kristin Helmer

6. *Kansashi* bar of tortoise shell with mother-of-pearl; chrysanthemum motif and inlaid gold leaves.
   Lent by Miss Kristin Helmer

7. Large tortoise shell hairpin with a medallion of chrysanthemums and stylized water motifs.
   Lent by Mrs. William P. Malm

8. Small tortoise shell hairpin with chrysanthemum medallion.
   Lent by Miss Katherine Leonard

9. Hairpin of tortoise shell in the shape of a phoenix claw holding the sacred pearl or jewel: this motif is influenced by the Chinese.

   Lent by Miss Kristin Helmer

10. Hairpin in the shape of a gold fan

    Lent by Miss Kristin Helmer

11. Three wooden combs for styling hair, the smallest one for removing the dust from the hair, the other two for shaping and smoothing.

    Lent by Miss Katherine Leonard

MUSICAL INSTRUMENTS

Much of Kabuki theatre is based on the dance. Musicians use *tsuzumi* (drums) and *shamisen* to complement the chanting which accompanies the dance-like movement of the actors. Geisha learned to play these instruments as well, to entertain their guests.

1. Shamisen

   Lent by Professor William P. Malm

2. Tsuzumi

   On the base of the drum are painted the motifs of plum, bamboo, and pine, the tortoise and crane, and a rag and broom associated with the No (and possibly Kabuki) play *Takasago*.

   Lent by Professor William P. Malm